

Highlights of this Issue

- 1 The Raven's Writing Desk
- 2 Acrux: The Podcast
- 3 Kirok on Audio Dramas
- 4 Looking For Group
Building The Blogzine
- 5 A New Voyage
- 6 Fanfilms in Pre-Production
- 7 Fanfilms in Production
- 9 Kirok on Card Modelling
Kirok on Fan Comics
- 10 Can You Do It?
The House of L'Stok
- 11 Case Study 1:
Star Trek: Beyond
- 13 On The Set With
Star Trek: Beyond
- 15 Fan Productions for Dummies #1
– What is a Fan Production?

The Acrux Printzine is a pdf copy based on material posted on the Acrux Blogzine made suitable for printing. Note that text in blue is hyperlinked in electronic copies to further resources on the web.

Most of these hyperlinks can also be accessed from the Blogzine.

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Picture Credits

p3-9: Icons by Trekunited; p4: Blogger
p9: D-Whale; p12-15: Star Trek: Beyond

A Production of ...



The Raven's Writing Desk

The Editor

G'Day.

Now we've got the stereotypes out of the way I'd like to welcome you, my hypothetical reader, to the first regular print version of my fanzine about Star Trek fan productions, Acrux. My name is Kirok of L'Stok and, unless it is otherwise credited, I wrote everything in this 'zine.

Over the course of 2006-2007 I have been working on creating a high quality, fan made newsletter, *ScuttleButt*, for the USS Southern Cross, a Star Trek fan club covering the whole of Australasia which is [available as a free download](#) from their website as a series of free pdfs. Fun though it has been, it was not the place for creative content of my own or in-depth treatment of things that are of importance to me. After all, it's their newsletter and not "The Kirok Newsletter". As 2007 wore on it became evident to me that there was something that I wanted to achieve that could never fit within the mold of a club's newsletter so I'm once again publishing my own fanzine. I am confident that I have left *ScuttleButt* in capable hands and that under the editorial eye of Burt Gabot it will survive and prosper.

So here it is. To all extents and purposes, my personal 'zine. I hope you'll forgive me if I occasionally soapbox about issues I feel are important to Star Trek fan productions, or about Trek fandom in Australia, New Zealand and South East Asia.

Acrux is one step along a path that could lead ... anywhere! Just look at the 'mud-map' on p.10 of what I laughingly call my "publishing house", *The House of L'Stok*. Acrux is the periodical of this dynamic, experimental process and has two objectives. Primarily I want to raise the

awareness Star Trek fandom and sci-fi fans in general of the amazing breadth of material that is being produced internationally by Trek fans. However my secondary purpose will be to give the Australasian region a wake-up call and encourage fan productions and small-scale independent productions of any SF & F sub-genre in any media!

I started my [Blogzine](#) last year on Blogger, <http://acruxfanzine.blogspot.com>, and this printzine will extend on my reporting there, updated, with more added background and with commentary articles that will be posted in the blogzine over the two month period after their publication here.

It may not be pretty but, as with any publication, content is king! Expect to see changes from one issue to the next, as I experiment with different formats for organising, formating and distributing the fanzine. This particular issue is basically covering the period between September to February.

The truth is, I am in love with the whole concept of fan productions! The idea that people can take their fascination with a movie, TV show, game, book or whatever, and actually create something from that love is mind-boggling! This fanzine is a fan production in itself! Whilst I do not see myself as a producer of large scale fan productions myself, I want to do everything within my power to encourage them in this corner of the world!

Don't be put off by my preference for Star Trek. From next issue I shall be surveying the state of fan productions in this region, of all types! It doesn't matter if you are a Jedi, a Browncoat or an Night Elf, I want to know about your project so that we can all learn from the experience. The same thing goes for those admirable souls who are creating something from scratch – the Indies! In true fanzine tradition, [Letters of Comment](#) are most welcome.



I have great hopes for fan productions in this region.

We might not have the same population base, resources of conventions, fan clubs, costume and prop collections nor does the average Aussie or Kiwi have the disposable income to indulge their fandom as they seem to in the States. However, we *do* have a Sci Fi Fanbase that is interested and motivated and have talented and trained individuals who could be persuaded to contribute their expertise and skills.

Not sure what a fan production is? Turn to p15 for "Fan Productions for Dummies #1 – What is a Fan Production?" – even those who think they know might find it advisable to put it into perspective. I'll be the first to admit that fan productions are not for everybody. If what you love dearest is to watch your DVD collection, read the licensed books or see the stars at a convention, I'm right there with ya! These are things that cemented my love of the sci fi genre and I gain great entertainment and satisfaction from my own collections and convention going.

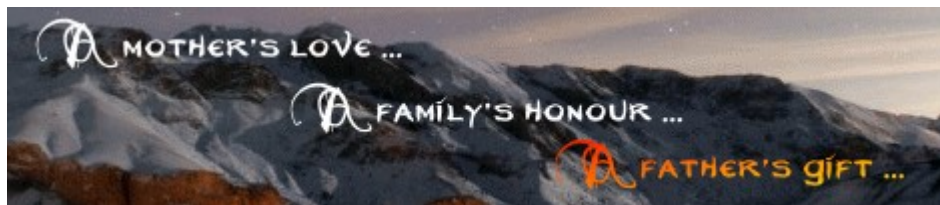
However, not everyone is content to passively consume their entertainment. There have always been those who want to contribute & create and through their own efforts gain a resonance of the feeling they had for the original. These are the creators, the producers, the closet fan fiction writers and actors.

Whether you are interested in fan productions as a creator or as a consumer, I like to think you will find something of interest in Acrux.

I recently produced a massive online project, [The Twelve Trek Days of Christmas](#), which was stunningly tiring but personally empowering! It stretched my conception of what I was capable of. Producing PodBooks and being involved with Podcast producers was fascinating stuff! However, to some extent I was on the outside looking in. I was writing about podcasts and organising other people to do the podbooks and it made me wonder if I had it in me to be a creator, to produce a podcast or perform in a PodBook myself?

Never being one to let an opportunity to go to waste, I have decided to explore the creative possibilities that are open to the average fan. I have taken my first steps in a media that I have some experience in – citizen reporting of fan productions. I have laid the foundations of my Blogzine and this printzine and in Mar-Apr I will making the next steps, into electronic publishing and audio production!

I will start by dipping my big, hairy toe into the cold waters of podcasting with the first production from the sound studios of the House of L'Stok, "Acrux Podcast 0804". It's not a review or a critique - no, no, no, that's at the same time way too easy and much too hard! The podcast feeds are peppered with podcasts that give endless



commentary on what they liked or didn't like about one thing or another. Just as with Blogs, everyone has an opinion and they're not afraid to show it to you! Besides, although I have never in my life given anything but constructive criticism, I can count on one hand the number of people who have been able to accept critique of their work so I gave up doing it long ago. I now leave that to people with thicker skins and a higher regard for their own opinion.

No, I see myself as a commentator and citizen reporter of Star Trek fan productions - Whether I am a successful one or not is up to you, oh hypothetical reader. Fan production news, spotlight pieces on specific productions, interviews, teasers and, hopefully, original music!

Besides the periodicals – the blogzine, this printzine and the podcast – I will be producing a number of works over the course of the year. One of the first productions of the House of L'Stok will be a PodBook.

Everybody has written some fan fiction at some point in their life. Some is better than others, but all of it is written from the heart! My first step is quite simple – to turn a fan fiction into an audio book ... or better still a podbook!

Podbook is a contraction of Podiobook, a word [coined by Evo Terra](#) of [The Dragon Page](#) and [Slice of Scifi](#) to describe serialized audio books which are made available in [podcast](#) format. Why, you might ask, don't I simply list my work on [Podiobooks.com](#)? Unfortunately I can't because they only accept works of original fiction and (as I detail on p.15) mine is a fan production, which means I don't have the copyright for it. When I branch out into original fiction Podiobooks will definitely be one of my avenues of distribution..

Motherhood is actually the last podbook of the series of eight that I produced for [day 8 of the Twelve Trek Days of Christmas](#). The other seven were an official [Save Enterprise](#) project, created from the

[Dispatches From the Romulan War](#) (DRW) fan fiction series that is featured on the TrekUnited website. Courtesy of TrekUnited

you can listen to

the episodes, or dispatches, [online](#) in the [TrekUnited Audio Centre](#).

Working on the DRW podbooks was a great learning experience! Writing, turning the stories into scripts, auditioning, working with talented people with varying degrees of experience ... it really opened my eyes as to what could be done.

What I would like to see is a system set up that could distribute, in the great tradition of Podiobooks, audio books of the best fan fiction. The Podbooks that I will be producing will be full-cast readings with effects and music, but that isn't essential.

You might wonder, if I'm going to put that much work into an audio production, why not make it an audio drama? Funny you should mention that!

Keep your eye on this 'zine for news about what could be an exciting opportunity for an "entry-level" fan production series ...



Kirok On Audio Dramas

Released

Jan 27 - Act 2 of Episode 3
"Yours, Mines And Ours"
 (10 mins 45s, 7.4Mb)

released by [Star Trek Eras](#).

As Deep Space 5's research team tries to investigate the mysterious minefield surrounding Romulan space, Evori remembers a conflict between the Potemkin's engineer and chief of security while their ship's fate hangs in the balance. Whilst you're waiting for Act 3, why not check out some of the extras from previous episodes, including pdf copies of the scripts and downloads of the original music.



Jan 27 - To mark the launch of the website and virtual production studio of their new parent company, [Totally Creative Media](#), the producers of [Star Trek: The Continuing Mission](#) have released an exclusive, three part interview between Tim Renshaw and Gene Roddenberry. This is to be followed by another three part interview with Deforest Kelley and a third interview with James Doohan, all conducted during the pre-production and production phase of Star Trek The Motion Picture during the 1970's. Their pilot episode, "Ghost Ship" was released on Dec 25, featuring special guest star Lawrence Montaigne. Lawrence appeared in the original series as the Romulan officer Decius in 'Balance of Terror' and as Spocks rival Stonn in 'Amok Time'. A recording session with Lawrence took place in mid-September.



Jan 25 - [ST Excelsior](#) released their third episode, Act III of their "The Excelsior Returns Arc" titled, **"Turns of Events"** (45 mins). The Excelsior has retreated outside the system and dealt with the intruders. But Captain Cortez's team is still trapped on the planet, suddenly facing a Prime Directive dilemma as well as Sorid-Gee's impending betrayal! Will the Excelsior's rescue attempt come in time? And what has happened to Special Operations Chief Amara?



Act II, **"The Valandrian Expedition"** (33 mins) was released on Dec 5 and the latest info is that Act III, **"Wildfire"** is scheduled for March. ST Excelsior is based on a Role Playing Game, an interesting concept as I pointed out in my [earlier post](#) at the release of their first episode in Sep '07 which they are now calling a "pilot episode".

episode".

Jan 23 - [Circus 13 Productions](#) premiered their new production, [Star Trek: The New Frontier](#), with episode one, **"The Beginning"**. The brainchild of James Leeper who wrote, co-directed with Cpt. John Tadrzak and produced it. ... *All is not normal at Deep Space Thirteen, a new worm hole leads to some place else where no man has gone before. As something lurks to capture or even destroy the USS Phoenix, her crew is the last hope for the station's survival!*



Feb 6 - Pendant productions released their latest episode of [Star Trek: Defiant](#), **"Shepherd Moons, part 2"** (44mins 6s). *Dreshek gets an unexpected ally, and Commander Backus and the Task Force are resolved to find their missing crewmates. Mnet's plans grow ever more insidious, and Brel is alive and discovered... or is she?*



- Oct 11 - Ep 17 - **With Honor and Courage, part 1** (34min 44s, 8.0Mb). *The Defiant and the Shin'Aqi battle as the Task Force fights for their freedom! Senator Dreshek provides some unexpected assistance, and Commander Ry prepares a team for her mission and wants to include... Gul Otek.*
- Nov 8 - Ep 18 - **With Honor and Courage, part 2** (34min 13s, 7.8Mb). *Adam and Rael have planned a surprise for the captain, which involves music, a bear hug and a reunion with an old friend. Ry's team prepares for their assault on Destur Muht, and love finally finds two of the Task Force members.*
- Dec 13 - Ep 19 - **With Honor and Courage, part 3** (34min 44s, 8.0Mb). *New complications arise between Commander Ry and Gul Otek and the Captain gets disconcerting news from Admiral Bahvratti. The infiltration of Destur Muht holds some surprises, Lieutenant Magas makes a tough decision and B'Gruja knows best.*
- Jan 14 - Ep 20 - **Shepherd Moons, part 1** (39mins 23s). *The crew mourns the loss of Commander Ry, even as life marches ever onward. Meanwhile, Mnet has some new friends to help him exact new tortures upon a new race!*
- Episodes 18 - 22 have an audio commentary track

Jan 1 - Darker Projects released their latest episode, ep. 7, of [Star Trek: Lost Frontier](#), **"Resistance"** (29min 22s, 27.1 MB) *We are the Borg. Lower your shields*

and surrender your ships. We will add your biological and technological distinctiveness to sustain our own. Your culture will adapt to nourish us ... Resistance is futile.



- Oct 1 - Ep. 4 **Escape from Korsava 4** (27min 54s, 25.7 MB) *Trapped on the surface of prison world. The Enterprise away team make a desperate attempt to escape. But just how much can they trust the mysterious Mister Jezek? And just what will it cost them in the end?*
- Nov 1 - Ep. 5 **The Fallen Empire** (24min 35s, 22.7 MB) *Starfleet Command sends the Enterprise to investigate what has becomes of the Klingon Empire after the Infection struck. But along the way they make a shocking discovery.*
- Dec 1 - Ep. 6 **Remnant of the Klingons** (23min 40s, 21.9 MB) *The Enterprise discover a threat that could annihilate not only the last of the Klingons. But the Federation as well.*
- Series 2 of Star Trek The Lost Frontier begins April 1st 2008.

Dec 15 - [Star Trek: Unity](#)

released their premiere 'audiosode', the audio drama **"Disunity"** (1hr 15mins, 73Mb). Originally, and presumably still, envisaged as a machinima project, "Star Trek: Unity" have been working steadily towards this release for almost exactly a year now. Features Special Guest Star **Kurt Carley**, and available in four different formats



- a single MP3 file
- a four-part set of MP3 files (for easier chapter navigation)
- a CD image complete with episode CD label
- a format made especially for dial-up users

Check out their website for a poster and desktop wallpaper images available in several sizes. I'll post more on this after I've listened to it, I've been looking forward to it for ages!

In Production

[Star Trek: Archimedes](#) has swung back into full production after a brief holiday over Christmas. Co-producer, Fiona Conn is now cracking-the-whip to get lines in for their second episode. In Fiona's words,

"The idea behind Archimedes was that ...Cadets would be assigned to a ship for two years in order to conclude their training ...Ultimately, our goal is to show the Cadets growing up through their experiences on board the Archimedes, becoming adults in their own right, before finally graduating at the end."

"Star Trek: Diplomatic Relations" called for and closed auditions on the Star Trek: Intrepid forum within days - you've got to be fast! Producer, Director and writer, Alex Matthews, has scored the services of two Hidden Frontier alumni for his premiere episode. They are Karl Puder, who will be reprising his character of General Korg from HF and the Section 31 Files, and Heather Ashleigh as Princess Regent Mey'Lii of the Royal Blood. Heather was the last actress to play Silan, Henglaar's niece, in Hidden Frontier. The script of the second episode was completed and distributed by Nov and Alex has posted on [the forum they have had hosted](#) by Star Trek: Intrepid that they are close to releasing their first episode and have just opened [their own forum](#) and [website](#) to the public.

Starfleet Renegades [has a forum now](#) instead of the MySpace account although there doesn't seem to be much apparent movement. Must be like an iceberg: 7/8ths of it you can't see!



Looking For Group

Fan productions looking for help

Star Trek: Hathaway

- Experienced [web page administrator / designer](#). (International)
- [Assistant editor](#), Adobe Premier Pro 2.0. (Columbus, Ohio, USA)
- Well-made [movie era props](#), esp. ST II / III tricorder/s. (Columbus, Ohio, USA)

TAS Comics

- Artist to draw aliens, contact [Kail Tescar](#). (International)

Star Trek: Enterprise, Season 5

- [Voice Actors](#) for animation: Hoshi & T'Pol (International)
- ~~~~~
- Writer with Audio Drama script [looking for production group](#) (International)
- Sound engineer interested in original productions: audio drama, music or podcast. Contact [the editor](#). (International, Columbus, Ohio, USA)

Building the Blogzine

Hah! "Adventures in Multimedia" indeed! Like most adventures the first thing you have to watch out for is not to trip and break something when taking that first step out of the door! Before I start trying to distribute anything over the web, I need to have an efficiently working website / Blog site.

Now, although the Blog template I had originally, "[Four Column Fire Template](#)" by Mauriya, worked, there were a few problems with it ...

- The colour scheme was very primal and blocky, whereas I see it being more dark and dangerous! I could start modifying it, but I decided to try other options instead ... I could always reload the template again afterwards if it didn't work.
- Whilst I want to cultivate the idea of a "monthly release" of the content on the Blogsite as a fanzine, I also want to get a sense of immediacy about the posts as well. What I would like to do is have a front page that is changed on a monthly basis with certain regular articles that will be released at that time. No worries, That was what I was doing anyway. But I also want to have a regular content that is continually being updated so that my content is not *too* out of date at the monthly publication date.

So ... Back to the drawing board! First off I lodged a call for help on the Blogger help forum - no response to date. Moving that into the too hard basket for the nonce, I went in search of a different look, shortcutting the process by searching in Google images on "Blogger template". I ended up picking up a rather cool black blogger template by DanDyna of Jack Book called [Dark Slined Mod 2.0](#)

The template loaded easily enough but the next day, I found that it had lost all it's unique features and was just a single column text on white screen. Checking on Jack Book, I found that it was caused by a blown download limit. Luckily he had a workaround for this which entailed me copying and pasting his CSS file into the template on my Blog, presumably so that the Blog no longer had to look at his website to get its instructions. Worked fine!

Next problem. I liked his header, it looked vaguely like a men at work sign, but I need to put my own header on it, so searching for what looked like a link to a graphics file in the header/centre column, I found it

and replaced it with one created in my graphics editor (PhotoImpact) of the right size (500x250).

So how does it work? Basically Acrux is actually two Blogs ...

- [Acruxfanzine](#) - which is the front page: Editorial, comment, announcements ... basically a defacto webpage
- [Acruxcontent](#) - which is [Duh!] the content: News items within the scope of the 'zine, mostly fan production news

Whenever I link to the Blogzine, I link to the front page which is four columns ...

- The First column is the Contents column, at the moment showing links to the archive pages of the content Blog for a few Labels - eventually I'll include most of them - followed by the last 10 posts on the AcruxContent Blog using a script that shows them all from their RSS feed. The script is generated by [Feed2JS](#) although there are other similar services. This is meant to look like the contents of a magazine.
- The second column has header buttons, which I haven't decided what to do with yet, followed by my own header at the top of the Acruxfanzine blog content section. This is comment, news about the 'zine itself and the pdf printzine version, podcasts and audio books that I do.
- The third column is a Links column with buttons that link to the major Trek fan productions.
- The fourth column is currently house-keeping: the editorial contents, subscriptions, stats etc.

Changed the Acrux Content settings to redirect the site feeds to the [Feedburner RSS](#) as per the [Help item](#).

TO DO -

- Make the Editorial block so that it has a teaser of the full post using "[How can I create expandable post summaries?](#)". I can't get the "read more" link to appear.
- Ideally, make the Contents so that it shows the posts for the current month grouped by Labels, "FanFilms", "FanAudioDrama" etc.



A New Voyage?

New Voyages rebadged as Phase II

On February 16, James Cawley, Executive Producer of Star Trek:



New Voyages announced that they were changing the name of the 'nets premiere Star Trek fan film group to Star Trek: Phase II. The ramifications of this are still coming through, but this was the situation with NV as at the end of January.

[Star Trek: New Voyages](#) is the result of a canon purist's dream, it's express purpose to recreate the original series as closely as possible, so it is not surprising that Executive Producer, James Cawley has in the past voiced [reservations](#) about the new Trek movie helmed by J.J.Abrams. A chance meeting on the Paramount lot last week, when Mr Cawley was invited to visit the filming by J.J.Abrams, has however given Mr Cawley the opportunity to really see first-hand what is going on. He was able to check out the look they are going for, talk to the actors & evaluate their performances and discuss, producer-to-producer (albeit professional-to-fan!), his vision of Star Trek. Check out the [TrekMovie.com](#) that James gave TrekMovie's Anthony Pasquale for details, but it is fair to say that he has walked away, if not a convert to the new movie's camp, a firm supporter of what J.J.Abrams is trying to do. This could have something to do with the fact that, to quote [New Voyages](#), "J.J. Abrams ... told Cawley that he would have costumers fit Cawley for a new uniform and that he would include him in the film. Cawley's casting call was set for 7:00AM, Wednesday, January 23."

Stunt casting? I don't believe so. Although there is no denying the diplomacy of winning across someone with as much fan credibility as James Cawley, neither can there be any doubt of Mr Cawley's acting ability and on-screen charisma. There was a casting call and if he wasn't up to the professional role, I doubt he would have got *any* part. Personally, I see this as a tip of the hat from J.J.Abrams to New Voyages and the Star Trek fan community to say that he knows what we've done, what we want and he's not going to ride, rough-shod over our dreams! The House of L'Stok supports what could be a bold new look to the Star Trek franchise, adapting the best of the past to keep the

Roddenberry message fresh for future generations.

Come What May

Stepping through Star Trek: New Voyages past and present episodes, we need to start off in January, 2004 when "Come What May" (CWM), now classified as their "pilot" episode, was released. Although it's no longer featured on their download page, it still continues to get hits, especially with its new European subtitles and it can still be accessed through various New Voyages Mirror sites, such as: [STNV.net](#), [New Voyages Torrent Tracker](#) (including the DVD version), ([in Spanish, click on Escargos](#)), [The Fan Films Foundation](#) (In Italian, click on Episodi or Sottotitoli) and on the FTP of the [Academic Computer Club, Umeå](#). One interesting side-note that has been finally made public in the latest New Voyages [eMagazine 4](#) is that Max Rem, the credited co-producer of New Voyages and CGI guru is really Doug Drexler! GASP! There is also an interview with John Winston, the veteran actor who played Lt Kyle in the Original series and Captain Matt Jeffries in CWM. The eMags are an amazing resource with beautifully published graphics, interviews and fan contributions! They regularly have interviews with recurring characters and guests, as in eMag 2, which featured Kurt Carley, Cpt Pike from CWM.

In Harm's Way

October 2004, saw the release of "In Harm's Way" (IHW) and again is still popular with subtitles in [Spanish](#), [Italian](#) and [German](#). By the way, if you get a "missing Codec error", check [this](#) out, and if all the time travel makes your head spin, you can settle details with the [official, unofficial IHW timeline](#). The new [eMagazine 4](#) has excerpts from the original storyboards created for IHW by Doug Drexler



To Serve All My Days

On March 29, the Cawley Entertainment Company will premiere "[To Serve All My Days: A Night in 1969](#)" at the Fine Arts Theatre in Beverly Hills, CA. This will be a gala red carpet evening event to celebrate a special upgraded and enhanced re-release of their popular second episode, "To Serve All My Days", which premiered in November 2006. Featuring updated visual effects by Daren Dochterman and Joël Bellucci, original series music, consistent title sequences, and vintage commercials, making it appear as it might have if aired on a night in 1969. Executive Producer James Cawley promises an added surprise at the end for fans as well ... one wonders

if it might have something to do with the controversial ending that seemed to defy canon? Walter Koenig, who stars in this episode, is the only remaining original series cast member not to have a star on the Hollywood Walk of Fame and this premiere event is meant to highlight his life and career. "To Serve All My Days: A Night in 1969" will be released as a free download after the premiere at a date to be announced, but a new teaser trailer for it should be forthcoming shortly.

World Enough and Time

New Voyages most recently released episode, "World Enough and Time", was made available on [August 24](#) and starred the incomparable George Takei and was written by Michael Reaves and Marc Scott Zicree who also directed. It is probably the impact of this production more than anything else that has fuelled [talk](#) of Star Trek: New Voyages, being nominated for a Hugo award - quite on the cards, since it is a fan nominated award. This will go nicely with the [TV Guide Online Video Award](#) for 2007 for best Sci-fi Webisode that NV won on Nov 26 last year against some stiff opposition, such as the SciFi Channel's "Battlestar Galactica", the USA Network's "The 4400" and "Afterworld" from MySpace.com.



The Nebula award from the Science Fiction and Fantasy Writers of America (SFWA) is a peer award rather than a popularity award, so it was an incredible honour for authors [Reaves](#) and [Zicree](#) to be [announced](#) last week as [nominees for a Nebula Award for "Best Script"](#). The other six nominees are:

- [Blink](#) by Steven Moffat, a Doctor Who episode
- [Children of Men](#) by Cuarón, Sexton, Arata, Fergus & Ostby, a Universal Film
- [The Discarded](#) by Harlan Ellison & Josh Olson on Masters of Science Fiction
- [Pan's Labyrinth](#) by Guillermo del Toro, a Time/Warner film
- [The Prestige](#) by Christopher & Jonathon Nolan, a Newmarket Film
- [V for Vendetta](#) by Larry & Andy Wachowski, a Warner Film

Blood and Fire

"Blood and Fire" (BAF), the next scheduled episode, written by David Gerrold and featuring Denise Crosby, turned out to be movie length and is now split into a double episode (IV & V) which

is in post-production with no official release date posted. [TrekMovie](#) quotes James Cawley as saying "Part 1 should be available in April with part 2 likely to come out in May". The last [filming of pick-up shots](#) was finished on the [first weekend](#) of Dec.

Rest and Retaliation

The New Voyages episodes page shows their next episode (No. VI) as being "Rest and Retaliation", written by Dave Galanter and Greg Brodeur. [TrekMovie](#) says that it "begins location shooting at Vasquez Rocks in late March ... and hopes are to have that episode out some time in 2008." The new film "returns the crew of the Enterprise to the 'Shore Leave' planet, but not everything is found as expected." Bobby Quinn Rice, star of *Star Trek: Hidden Frontier* and, for one episode, of *Star Trek: Odyssey* will be reprising his role from BAF as Peter Kirk, becoming [in James Cawley's words a series regular](#)



... The addition of Bobby as Peter Kirk, allows me to bring a new dimension to the Captain as he learns to cope with Family.

There are interviews with Bobby and co-star Evan Fowler in the latest [eMagazine](#), and if you want to wet your appetite for this next episode, checkout [emag 2](#) which has interviews with Ben Tolpin, who replaces Jeff Quinn as Spock, and Kim Stinger who replaces Julianne Irons as Uhura. This is in addition to a feature interview with Denise Crosby who headlines this episode.

Killkenny Cats

Also in pre-production, and looking to be episode VII, is an episode called "Killkenny Cats" to be [directed](#) by Jimmy Diggs and adapted from a story written by him for *Star Trek Enterprise* which feature the Kzinti, the cat-like creatures invented by Larry Niven and previously seen on *The Animated Series*. A [teaser poster](#) has been released and Cawley has told [TrekMovie.com](#) that the Kzinti will be fully rendered CGI, however the director/writer says that

we plan to incorporate animatronics, state of the art prosthetic make-up, and the abundant dramatic skills of actor Hawthorne James ("Speed", "Boss'n Up", see IMDB) .

First Voyages

It was mentioned [in Dec](#) that there could be a crew and casting call for First

Voyages, the "below decks" spin-off from *New Voyages*, soon. For the best introduction to this series, read the four page interview with writer, Carlos Pedraza, in [eMag 2](#), whilst [eMag 3](#) has an interview with Joel Bellucci who, besides being the *New Voyages* SPX supervisor also appears in the cast of *First Voyages*.

The Vignettes

In September 2005, it was announced that extra footage would be shot during the filming of "To Serve All My days" to make ten minute 'Vignettes'. It was planned that they would be released beginning in late October of that year, and every 4 to 6 weeks after that. They were all directed by Erik "Gooch" Goodrich, at the time the 2nd Unit Director who shot all the Barbara Luna and Malachi Throne scenes for "In Harm's Way". The first vignette "Center Seat" was intended to be done quickly using stock visual effects from "Come What May" and "In Harm's Way". However when the visual effects producer, Max Rem saw the rough cut of Center Seat, "he insisted we give him the time to create all new effects shots to match the quality of the performances". "Center Seat", was finally released on March 17, 2006 but all the rest are currently on hold. The second, "Change of Command", written by Erik Korngold, was [hinted](#) at in Nov last year to be a changeover between two captains. "Auld Lang" was to be next, followed by "No Win Scenario", which is mentioned by regular John Carrigan as showing "a lot about Kargh's background, and especially why he and Kirk have this ongoing thing between them". Checkout [eMag 2](#) for a photo clip from this vignette. In [September](#), Erik 'Gooch' Goodrich, the director of the vignettes said,

Yes we are indeed working on two [sic] vignettes that were filmed prior to WEaT and expect to see at least one of them BEFORE a release of Blood and Fire. Farther than that... I cannot see. Always in motion is the future. Most of the Post team is working on BaF but I've managed to gather some of the cream of the crop to continue helping me bring these stories to the fans. These two shorts are near and dear to me and I hope not to work on anything else (NV related) until they are finished and being downloaded, or streamed...or whatever!

For news, downloads and background information about *Star Trek: New Voyages* go to their website, [www.startreknewvoyages.com](#), and to discuss their work with the cast, crew and fellow fans on their forum at [http://www.startreknewvoyages.com/forum/](#)

Fanfilms In Pre-Production

ST: Gatekeeper

[Star Trek: Gatekeeper](#) A Norwegian (but English language) movie, made in cooperation with fans in Sweden, Finland, Denmark, Spain and The US. *It is 2887 and a stationary Nexus appears just above the Mars Colony. Billions of different species from across the entire Galaxy swarm through the Alpha Quadrant in the hope of eternal life inside the Nexus. In 2892 the Federation is asked to build a space station, the biggest structure in Starfleet history, to keep people away from the Nexus.*

So far the producers have invited four sci-fi celebrities to join the cast of *Gatekeeper* for a cameo. The website is a portal for a future 'web station' as well as the movie and will answer questions about these two projects. The Station is to open the 13th of September at Trekkers Norway Con Warp 2008 and the movie is to start shooting the summer of 2009, during the Oslo Sci-Fi Festival, but the entire production will take up to three years. The first shoot will concentrate on the opening of the movie, as well as the vignette. These sequences will also be the Trailers for the movie, and will most likely be released in January 2010 and in May 2010. For more information, checkout [Timo Vuorensola's Iron Sky Blog](#) from way back on July 29.

Star Trek: Hathaway

On Aug 27, 2007, Exec Producer, Brad Hathaway [posted](#) on their new forum that the production was currently "on hold" for an indeterminate length of time, but would resume production as soon as possible.

[On Dec 20, Brad posted](#) "We are still moving forward. We should be started up again at the first of the year. I'm currently re-evaluating portions of the script and will probably be making some changes to facilitate what may be more realistic for a first episode but the plan is to continue with what we have in the works but perhaps scaled down a bit and go from there.

Star Trek: SFI

A fan film series set in the Original Series timeline, about an analyst for Starfleet Intelligence at Starfleet Headquarters in San Francisco. [Website](#), [Expanded Universe wiki article](#), [teaser trailer](#) on YouTube.

Fanfilms In Production

ST: The Expedition

[Star Trek: The Expedition](#) is getting closer to filming. Producer, director and writer Thomas Reynolds already has a [cgi teaser](#), [Bloopers](#) and two short films online ...



- 01/01/08 - "[Time Flies](#)" (5 mins 11s) stars Nick Cook, listed as co-producer and one of the leading lights of Star Trek: Intrepid, and Tiffeney Wheeler as Executive Officer, Zee Kendral.
- 30/12/07 - "[The Choice](#)" (5 mins 21s) introduces David A'll in his acting debut as well as Steven Wood, the Exec. producer, as a Section 31 operative.

Commodore Mackenzie's mission to stop a surge of refugees from swamping the Alpha quadrant goes silent and the USS Discovery is sent to investigate. Allen Merritt, who plays Adrian Jacob's, the Captain the Discovery, is supported by Andrew Foster, a HF alumni, who plays his partner in a gay marriage, Rio Temple as Drea Imperioli, Elizabeth Rizzo as the Cardassian Chief Engineer, James T. Frost as Jeremy Aster and Javier Alba will play Security Chief Ty Mar

Thomas' latest news is that the role of Commodore Mackenzie "has been recast and will be played by Broadway star Randal Kieth. Right now, Randal is at the Wynn Casino most recently playing King Arthur in Spamalot. Though he is best known for playing Jean Valjean in Les Misérables on Broadway. He will appear in the directors cut of 'The Choice' and make his film acting debut in The Expedition."

Starship Farragut

[In September](#), Dean Rogers was appointed as the Marketing Manager for Starship Farragut, episode two's second trailer went online and a new mirror site was added for episode one courtesy of J Alec West. They also [announced](#) that they had stopped accepting script submissions for the foreseeable future although they appreciated the great response they had received and "when the window of opportunity opens again, we will post that information". Watch their forum for updates.



September ended with [the news](#) that the special premiere of Starship Farragut's *For Want Of A Nail* was set for Saturday, October 13th at the University of

Maryland's Hoff Theater, just over eight months after the start of filming their second film. Admission to see the film was free as Farragut Films' way of saying thank you to their cast & crew, supporting family members, special friends, and their fan base. The evening was scheduled to start at 7:30 PM with a presentation and awards ceremony with a reception to follow at 9:30

November [brought news](#) that Starship Farragut has an Italian language website at <http://www.fanfilms.it/far.html> which has their first episode downloadable with Italian subtitles.

Farragut were at Farpoint Convention in Baltimore for the third year in a row on Feb 15-7 with a table and showing *For Want Of A Nail* in Salon A over the weekend. The dinner on Saturday was a great chance for them to get to know fans and network with other filmmakers. Their next [convention appearance](#) will be at Creation's GRAND SLAM XVI at Burbank, California on April 11-3 followed by The Wrath of Con at Panama City Beach, Florida.

Just before Farpoint, it was announced that the prop rifle that was designed and created by "Big Paul" Sieber for the first Farragut episode, has been used in their second episode and is planned for use in their third, *Fathers and Sons*, has been released by them as a conversion kit.

According to their [news release](#), it "comes with everything necessary to build and finish the prop, including instructions and paint brands/codes, as well as a Certificate of Authenticity. Of particular note is the nozzle, which is made of clear blue resin and could be made to illuminate... Price is \$99 SHIPPED in the U.S. For International shipments, please email farragutphaser3@earthlink.net."

ST: Horizon (Poland)

[Star Trek: Horizon](#), the Polish fan film group has finished principle photography and is doing outside shoots.

ST: Intrepid

The indefatigable [Star Trek: Intrepid](#) team, following up on their premiere episode, [Heavy Lies The Crown](#) released earlier last year, have a large number of projects of varying length in different stages of completion. Director, Steve Hammond said on Nov 3, "The good news is that the short movies are overlapping, so that we'll soon be in a position where we're planning one, shooting another and doing post production on another, so release schedules should start to get closer together."



[Location shooting](#) for Transitions and Lamentations, their most ambitious shoot to date, took place on Aug 12-13 in Glen Doll. Producer, Nick Cook, said, (Nov 18)"we're aiming for a mid 2008 release. That is, of course, subject to change. TaL is episode 1.5. We'll probably make an announcement about episodes 2 & 3 sometime next year."

[Transitions and Lamentations](#) will be about 25-30 minutes long, is set about a week after their first episode, Heavy Lies the Crown, and will introduce several new characters, as well as tying up a few loose ends. "The discovery of the remains of an older, abandoned colony on Chiron IV leads an Away Team into danger. Meanwhile, Commander Navar must decide where his loyalty truly lies."

Filming of [Where There's a Sea...](#), an 11 minute short, was on Nov 3-4 and it is currently in post-production. Bloopers were made available on Nov 30 and it is tentatively planned for release during the first quarter of 2008.

[Machinations](#), a 7 minute short, was shot on Jan 13-14, and is now in post-production and will be released sometime this year. It is set a few months after the events of Heavy Lies the Crown, aboard the newly-constructed Chiron Station, and continues the story of Cdr Navar, Adm Prentice, Lt Cole and newcomer LtJg Keran Azhan, played by Alex Matthews.

Their other proposed films include, [The Stone Unturned](#), [Out of the Darkness](#), [Bit Patterns](#), [Unnecessary Evils](#) and [The Conviction Of Demons](#).

As if that isn't enough they have embarked on an ambitious collaboration with Areakt films, the makers of Hidden Frontier, the Helena Chronicles and Odyssey to create a series with them, Operation Beta Shield, as detailed later in this report.

ST: Of Gods And Men

More than a fan film but not a licensed Paramount production (yet), [Star Trek: Of Gods And Men](#) (OGAM) has been keeping interest rolling with a series of cast and crew interviews...



Oct28 - J.G. Hertzler. A veteran Trek actor, one of only four actors to play seven different characters on Star Trek, who plays Koval in OGAM, a brutal Klingon officer with the usual taste for blood, guts and glory.

Nov 11 - Scott Nakada, Property Master and Assistant Art Director discussing the creation of the film's various badges,



weapons, displays and appliances. Available on the [Forum](#) or as a [Download](#).

Nov 16 - Tim Russ: Part I. Director Tim Russ is most famous for his portrayal of Tuvok in seven seasons of Star Trek: Voyager, a role he reprises in "Of Gods and Men.". In the first of this three part interview, Tim discusses the process involved in creating the story for OGAM, how it mirrors Gene Roddenberry's storytelling philosophies, and some of the present-day issues tackled by the script writers. Available on the [Forum](#) or as a [Download](#).

Dec 1 - Tim Russ: Part 2. In this segment, Tim discusses the actors involved in OGAM and what they bring to the film, plus new scenes from the movie. [Forum](#) / [Download](#)

Jan 1 - Tim Russ: Part 3. Here Tim talks about some of the key crew members and discusses the shooting conditions, both on the sound stages in New York and on location in Los Angeles. [Forum](#) / [Download](#)

Part 1 of "Star Trek: Of Gods And Men" became available on Saturday, Dec 22 as a streamed, high-quality Flash video although other formats "will be available at a later date". Both OGAM Website Manager & PR, Tom (a.k.a Fleetlord from TrekUnited) and associate producer Peter Christian have stated in the [forums](#) that OGAM currently have no plans to release their work as a download, although they do not rule out the possibility in the future.

Of Gods and Men use [Dragonfly](#), a company specifically geared toward multimedia content delivery, along with [VeriSign](#), to enable high end bandwidth for their video. This is the partnership which successfully handled the distribution of Star Trek: New Voyage's episode "[World Enough and Time](#)".

The day before Part I premiered, [Renegade Studios](#), the production house for OGAM, released the science fiction drama, [Inalienable](#). Written by and starring Walter Koenig, it features many iconic SF actors (some of whom are also in OGAM) such as Richard Hatch, Marina Sirtis, Erick Avary, Gary Graham and Alan Ruck. The 105 minute film is available for viewing online for a mere \$US 2.99.

On Jan 25 Website Manager, Tom (Fleetlord) posted on [their forum](#) that they had just completed a tweaked version of Part 1 that will give the viewers 3 choices to watch: Standard version, High Quality and Mobile Version. The new version gives color correction changes, updated Sound FX, enhanced Stereo Sound and

credits Music, Justin has composed a wonderful score to go along with the credits at the end.

Walter Koenig and Tim Russ attended the [Phoenix Comic Con](#) on Jan 26-27 at the Mesa Convention Center and on Jan 10, the Visual Effects Producer of Star Trek: Of Gods and Men, Peter Christian, and his Assistant Art Director gave [an interview](#) on [www.rodnenberry.com](#) where they released many behind the scene images as well as [two CG clips](#) from Act III.

On Feb 14 the Producers announced the release date of Part II - Saturday, March 15th at 1701 EST, saying, "We are in the process of finalizing the sound mix and color timing. The effects look great, the acting is really top-notch, and many of the questions you had about Part I will be answered (but not all of them, of course)." The release date for Part III is expected to be announced before the Part II comes out.

ST: Origins

[Star Trek: Origins](#) began filming its first vignette, "Aftermath" in August, to be completed in the new year. *Aftermath will take you back to 2233 - two years before the launch of the USS Yorktown, and just after a vicious attack by the Klingons on Captain April and the USS Tiberius!* This will be followed by five vignettes, which are in varying stages of pre-production.



- "[The Legend Project](#)" Written by Kevin R. Pittsinger
- "[New Futures](#)". Written & story by Camren Ted Burton
- "[Love, Dad](#)" Written by Robert Gonko, Story by Michael Dempsey
- "[Coming Together](#)" Written & story by Camren Ted Burton
- "[Dedication](#)" Their Pilot Episode. Written by Keven R. Pittsinger & Michael Rasing, Story by Keven R. Pittsinger ST: Helena Chronicles

Star Trek: The Helena Chronicles

Star Trek: The Helena Chronicles is following up on it's successful premiere episode, "[Sanctuary Lost](#)", which was released on Jan 4, with filming this month of their second episode, "[Obsessions](#)", expected to be released in early March. Directed by veteran Dave Mason, you can download



the "Obsessions" preview now from the HF.com [download page](#).

"Obsessions" will have guest appearances by HF veterans Mike Johns (Johns), Joanne Busch (Cmdr. Robin Lefler) and David W. Dial (Knapp). It will also introduce Melodee M. Spevack, who played the Andorian Comm Voice on the Star Trek: Enterprise episode Kir'Shara, a recurring part. This striking actress, who has an impressive [filmography on IMDB](#), has been cast as an Orion Syndicate boss! For more information see February's [HF.com newsletter](#).

ST: Operation Beta Shield

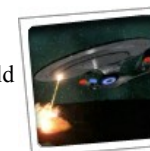
[Star Trek: Operation Beta Shield](#), the second collaboration between Star Trek: Intrepid and Areakt productions, the home of Hidden Frontier, The Helena Chronicles and Odyssey, has announced the arrangements for [shooting](#) the live action scenes in the week prior to the Third Excelsior Ball on the weekend of June 6-8th. Scotland, the home of Intrepid, will be the venue of further filming throughout the first half of 2008 as schedules permit and the feature-length episode will go online in the northern hemisphere Summer. According to the Dec HF.com newsletter, "the film will serve as the prelude to a new Hidden Frontier spinoff that will launch later that year."



Star Trek: Operation Beta Shield is a epic adventure reuniting the legendary crews of U.S.S. Excelsior, under the command of Captain Elizabeth Shelby (Risha Denney), and USS Intrepid, under the command of Captain Daniel Hunter (Nick Cook), as well as Klingon Warrior and hero of the War for the Briar Patch, General Korg (Karl Puder) and many returning characters from the Hidden Frontier universe in a team-up mission of galactic proportions!

ST: Odyssey

Star Trek: Odyssey should be releasing it's third episode, entitled "[The Lotus Eaters](#)", in March, directed by David O'Neill and scored by first-time composer and international member, Bodo Hartwig who has worked extensively with Star Trek: Intrepid. According to the latest [Hidden Frontier.com newsletter](#), the website already has a preview on the episodes page and production photos in the gallery.



"The Lotus Eaters" continues their epic journey home through the dangerous Andromeda Galaxy. *The Odyssey has*

detected a Federation distress signal, but is it an Archein trap? New aliens are encountered but will they be friend or foe? Episode 4, "Vile Gods", which continues the plotline of "Lotus Eaters", goes into production in March, will be directed by Adam Browne and will guest star Melodee M. Spevack.

Tales of the Seventh Fleet

[Tales of the Seventh Fleet](#) is produced by the USS Justice, a Star Trek fan club - a member of Starfleet International - situated in Morris County, New Jersey, USA. They have been incredibly prolific, releasing "Return To Doomsday" in April 2004, "Upgrade" in May 2005 and "A Touch of Home", in Sep 2006! What's been happening since then, though?



They have been steadily plugging away at producing two episodes at the same time, "Street Fight" and "Pria". There have been cast movements as well, as Edward C. Tunis III, the long-standing Commanding Officer the USS Justice in real life as well as on film, and his wife Trish, who played Enigma the android, have moved to Louisiana. Ed was the prime-mover in getting the Tales of the Seventh Fleet film project going and his move marks a major 'change of command'. Eugene R. Hendricks, the show's director who plays Lupia the engineer, has stepped up as producer of the film and CO of the fan club.

On a brighter note, they've signed on an enthusiastic new member, Richard Olah, who will play Lt. Preston, the Security chief. There are no hints of release dates, but I think it's safe to assume we'll see something new from this bastion of Trek fandom in 2008!



D-Whale's Cheyenne class – part of his Wolf 359 paper model set



Kirok on Card Modelling

News that the Enterprise for the new movie is basically the design by Gabe Koerner has got people [on the Zealots forum](#) working on a new paper model based on his work.

Lord Grey Tiger has released his collection of [Star Trek: The Animated Series Hakos](#).

[Zosho](#) has two kits marked as new, a Constellation class and a Romulan, D'deridex class Warbird as well as a rework of his Enterprise E. These are in addition to his Akira, Defiant & Sabre class plus photos of his build of Chippy Chua's Intrepid.

Has anyone built Clever Santaros' model of the NX-02 Columbia? [Col. Kurtz](#) is having trouble getting the saucer sections together.

In mid-December, D-WHALE released a Cheyenne class [on the Zealot forum](#) which has been added as a download [today](#).

Col. Kurtz has posted a photo essay on his build of 'Edwards' [Nebula class, USS Sutherland](#). He corrected major problems with the design of the saucer (helped by D-Whale). Essential if you intend doing this model. D-Whale mentioned that in a few months he would be releasing "my Nebula in two different versions." [On a previous thread](#) he also mentions the Krenim Temporal Warship from Voyager plus a Niagara & Freedom Class to go with his Cheyenne class (above) as a "Wolf 357 battle set".

Nothing (that's his handle) has done a [photo essay on his build](#) of Chippy's Intrepid class.

The [Paperinside.com](#) website has a collection of Star Trek Models, a couple of which look familiar, but with no name tagged to them I can't tell who designed them. All of them seem to be to a common scale, 1/1000. They have ...

- Akyazy class action-perimeter cruiser
- Caracel Warbird
- USS Enterprise NCC-1701 Constitution Class
- Klingon Cruiser D 4 Class ([an original idea of the Star Trek Museum](#))
- Enterprise NX-01 NX Class

I suspect these are the work of [Pericles](#) to a different scale. I'm afraid I find his website to be very confusing - I'd appreciate an update of what he has available for download.

Kirok on Fan Comics

FanComics? Well, yeah, they've been around for a long time as can be seen from "2001 BC: A Spam Odyssey" and "[Don't Spok The Afflicted](#)" - hold-overs from the days of hard-copy fanzines which can be seen online. As with other media, modern technology - computers and the internet - have given the masses the tools and a distribution medium to really develop on this.

There are a lot of "one-shot" webcomics online such as [K'Pinky and the Brain](#) and [Worst Wing](#) as well as the vast "[Sev Trek](#)", although it isn't all free now. Some prospered for a while and then folded, like the superlative "[Enterprise Oddities](#)" and [Trek Wars](#), which seems to have ground to a halt half-way through chapter 3. "[Star Trek: Phoenix-X](#)" hasn't posted an update since November, but the pace of production there is pretty casual so it need not be in hiatus. "[STS: The Forgotten Frontier](#)" is still going strong though, it's up to issue 365! Is that some kind of a milestone - a year of posts?

One long-running favourite is still cranking out issues, albeit at a very modest rate! Kail Tescar of [TAS Comics](#) has eight issue available for download, not including a special featuring the characters from "Starship Exeter". At the moment, he has several comics scripted and is working on their artwork but he could use some help creating aliens. If you like the Animated Series style, and you have some artistic talent, contact Kail on kailer35@yahoo.com.

New comics are springing up to take the place of the older ones, for example the [USS Tamarlane](#) that has just published its first issue plus "ST: TNG - Damaged" by [Aric](#), which it was my privilege to help promote during [the Twelve Trek days of Christmas](#).

Following up on a successful, 22 page Omake, G.S.Davis has released the first issue of the [USS Tamarlane](#), a free 41 page Anime style comic. This, and last month's ST:TNG Damaged by Aric, will set the benchmark against which other comics will be judged!

The consistent, good-looking visuals will pull you in and the witty and thought-provoking plotline will make you want to stay, just remember to leave your preconceptions at the door!



USS Southern Cross

<http://www.uss-southerncross.com>

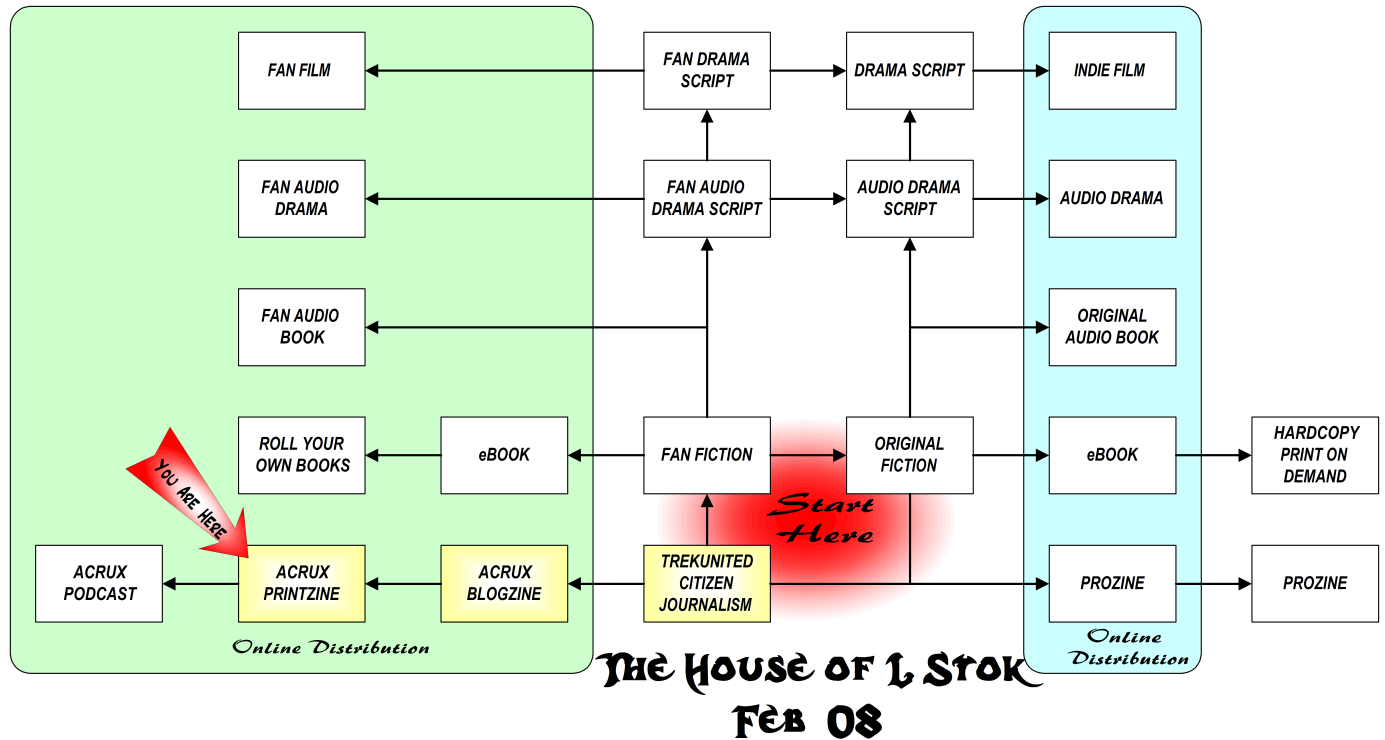
Australasian Star Trek forum of choice

Checkout his gallery whilst you're there. Can be viewed online or downloaded as a zip file for later viewing all, of course, for free.

April '07 saw the start of "[TOSS](#)" by Leckford, a below decks look at the daily

life on a non-canon ship he has designed called the USS Mumbai. Interestingly, Leckford also has a second comic called "[Percy Street](#)" whose protagonists are making a Star Trek fan film! Be warned though: it is sexually explicit in parts although I thought it was well handled.

In some cases a die-hard fan has to keep a sense of proportion and allow Star Trek to be lampooned but in all cases we can see how much of an impression the franchise has had on the public psyche. Expect to hear more about Star Trek webcomics in the future.



Can You Do It?

Yes You Can!

So you want to make a Fan Production

When people think of a fan production, they think in terms of a fan film. They might have seen an episode of Star Trek: Phase II (until recently known as New Voyages), Hidden Frontier, Exeter, Farragut or Intrepid and thought, wouldn't it be great to do something like that?

Well, the good news is you can! Unfortunately, the bad news is ... it ain't easy!

A full length, live action episode will require the construction of extensive sets

which could cost thousands in materials, as well as costumes, props, lighting, cameras, storage space ... and time! Oh, my goodness, yes! It can take anything between two to six years of planning, scripting, constructing, rehearsal, filming and post-production.

There are, however options that can be fun to do, create an entertaining production and be a significant personal and group achievement... without mortgaging your life for years on end! I'm not suggesting that you compromise on quality, but there are compromises that can be made ...

●Does it need to be a film? If you want to do a fan production, you should not rule out all the other options that are open to the common man today. It could be a fan fiction, web comic, audiobook, audio drama or animation... of which there are a half dozen different types, depending on the software you use to create it, ranging

from professional quality to the weekend project!

●It need not be a full episode. Creating a story that will fit in a five-ten minute timeframe, what is commonly called a vignette, is not easy, but it can be done. However, even here there are options if one thinks outside the box... I have a few ideas in that direction.

●Lastly, although live action filmed against real sets is the Rolls Royce of fan films, live action filmed against a green (or blue) screen with backgrounds 'keyed in' afterwards is an increasingly viable option.

Be very aware though, even these low-key options require significant personal investments. For example, it will definitely be a learning experience, so you must be prepared to acquire new skills and develop existing talents. You will need to take on



extra jobs: everyone wears at least two hats as a member of the cast and crew of a fan production.

As of the start of this year, I am developing a production group that will explore the options open for low budget Indie production. I will be focussing on five media options:

- Writing. This is where it all starts: good storylines, you must have them! I am going to kick things off with a competition on "WriteOn Fantasy" to find the first original fiction to produce.

- Hardcopy. The first step: to investigate options for self-publishing. Learning from overseas experience we might need to develop an audience by offering initial works for free, however options for commercial eBook development on the internet and Print On Demand will be followed. Most noticeably I will be looking into the possibilities of Print On Demand in Australia.

- Audio books. This is the next step: To turn the printed word into the spoken word. It requires the recruitment of voice acting and sound engineering talent and is a step up in production that does not require the specialised writing skills necessary for an audio or video script.

- Audio drama. I am in the process of putting together a proposal for a Star Trek audio drama. This will develop dramatic abilities and organisational skills. It will also be an option for involvement for

people who are too shy to be part of a film or too remote from other cast members.

- Ultimately though, any experimental production group, investigating the possibilities would have to try a video production, a Fan film. When it happens – it it certainly won't happen this year! - Our first production will be a "proof of concept" production. It will be complete in and of itself - a stand-alone. What will it be? I'm sorry, but you'll have to sign a non-disclosure agreement to find that out!

Each of these "steps" is an achievement in itself. Some group members – and it will of course be a team effort - might be quite happy to continue with creating written fiction, perhaps turning it into scripts for audio or video production. Other cast & crew members might be happy to stay with audio drama and this is a very viable option in and of itself because Australia has a strong tradition and market for radio drama.

You might be forgiven for thinking that I am aiming low but I can only stress that this is only meant to be a "proof of concept" proposal – I'm not building any media empires here! It is meant to give the participants an introductory experience of a wide range of media so that they can ask themselves, "Where do I want to go to from here?" Believe me there is a whole spectrum of possibilities that can be explored, all of it fun and challenging!

The next question is – fan production or Indie? Will it be based on an established copyright, one of the 'fictional franchises'

like Star Trek or Dr Who, or will it be totally original work?

Anyone who's got this far in my fanzine will guess that I have an ulterior motive to create a Star Trek fan production in Australia. Reality must prevail, however: our population is spread so thinly, with such vast distances between that getting the numbers together for a large production will not be easy. Add to this the fact that the average Aussie doesn't have the same disposable income as our American cousins and the smaller fanbase with costumes and props and you'll start to realise the obstacles.

I believe the answer is to develop fan productions in partnership with independent productions. Australia has a strong amateur theatre culture but few venture into video or audio. Our university's are pumping out video and audio trained individuals into an entertainment industry that has to fight tooth and nail against overseas productions. Cosplay is immensely popular and yet ... I've never heard of anyone taking, what is to me at least, the next, logical step.

Whatever I end up doing, completing any of the steps listed will be an achievement to be proud of. I am committed to this because I firmly believe that an involvement in fan productions can be a positive step towards encouraging a viable, small scope, media network within the Australasian region.

Case Study 1-Star Trek: Beyond:



...and now for something entirely different!

What if I told you that I knew of a Star Trek fan film series, that you probably haven't heard of, based on a relatively successful [fanfic series](#) that ran from Aug '06 to May '07? What if I told you that between it's debut on Sep 15 last year and Jan 28 this year it had produced nine episodes that average over 13 minutes each? Filmed live? Against physical sets rather than green screen? Put your hand down everyone who said [Star Track](#).

Doesn't ring a bell?

"[Star Trek: Beyond](#)" (ST: B) is a [StoneWater Production](#), directed by [D. R. Quintana](#), and co-produced by Marah Anderton & Delmar Rosa. Stonewater Productions was started in 2003 as a graphics company for the competitive freelance graphic comic book and located in New London, CT, USA. David Quintana expanded into video production in 2006 with a successful, online "Dungeons & Dragons" fan film which was followed by an amazing body of work. Ranging from music videos, "*Terminator 4 - End game*", movie shorts, "*Ghosties*" & "*Ghosties II*" to a full length movie, "*Skeleton Crew*". Star Trek: Beyond is one of two online series that Quintana is producing at the moment, "*Inarah, Queen of Vampires*" being the other.

Straight off the top I have to tell you, this is *not* a fan film in the vein of *Star Trek: New Voyages* - a massive group effort that is dedicated to producing TV length episodes to as high a standard as possible. Nor is it like *Hidden Frontier* or *Intrepid*, which rely heavily on greenscreen



technology to create their illusion of the future. It is individual and the production has put a bold face to the fact that they have made a conscious decision to favour quantity of production - getting out a short, regular production - over spending months of work and thousands of dollars on uniforms, props and sets. "Everything in the series was re-made and constructed with the idealism that we would change a lot of things about 'Trek' to make it easier on our part of the production" [said David Quintana](#).



In response to a question on the website's [Q & A page](#), Quintana said, "The idea of this series was not to out-do any one else's vision currently posted on the Internet. But we did study other Internet fan-films; learning much about what they could have done better and we used what we learned to help produce this series. We

feel that have successfully separated our project (from others) with the sole fact that the acting, the uniforms, the studio sets, special effects, and more especially, the story writing are far from anything the other fan-films have produced, or could produce."

It's quick. Even accounting for the fact that the episodes are in fact the length of the vignettes put out by other groups, there are a lot of them and the pace of production must be frenetic! He has kept up a roughly fortnightly episode schedule with a six episode season and currently plans to make a total of 20 episodes and "maybe an hour and a half movie".

It's Star Trek but non-canon. There's no getting around the fact that authentic Star Trek uniforms and props are expensive and creating a real set to film in has been the major job of many production groups - [Star Trek: Das Vermachtnis](#) is still building sets after 6 years of production! ST: Beyond's sets are the work of co-producer, DelMar Rosa (see opposite), who has done an amazing job of creating the illusion of a ship's bridge with what look like authentic LCARS panels against a simple black background.

The series format is different. Quintana calls it a "soap opera" approach which I assume means that the plot of each succeeding episode relies on the preceding ones for it's development. Before you switch off at hearing the dreaded words "soap opera" consider the fact that each episode is between 11 - 19 minutes in length. There is just no way that a plot could go through the regular format of character development in that length. Like them or loath them the idea of a series of short, connected productions has worked successfully for [Afterworld](#) and [Star Wars: Clone Wars](#) and frankly, isn't that one of the ways that Star Trek TOS revolutionised TV, by having a continuing character development from one episode to the next that deepened our understanding of the characters?

Inevitably, there will be those who say that this or that type of production is the only way to go. The large, supportive, communal projects that stick closely to canon undoubtably deliver the fans a very high quality product, but does that mean that Star Trek: Beyond's approach is "wrong"? This approach definitely seems to fill a niche as we can see from the Blog comments. What works for one person is an anathema for another! It is you, o' hypothetical reader, who has to answer the hard questions: Does it entertain you? Does it extend your Star Trek fan experience? If it does then take the Pirate King's advise!

"Always follow the dictates of your own heart, M'boy ... and trounce the consequences!"



On The Set With Star Trek: Beyond

Recently, producer and director of Star Trek: Beyond, David Quintana, gave me an email interview. I was particularly interested in his production methods to understand how they were able to set such a blistering pace of production.



DelMar Rosa: set designer

Kirk of L'Stok - To get an idea of your set - What camera do you use? Do you use a boom mike? How about lighting on your bridge set: do you use flouros or spots?

D.R. Quintana - Things have changed a lot since we first began production on Season One. We use two Sony Digital cameras now instead of one, and we are environment conscious when choosing film locations. We also redesigned the bridge sets to ensure that we could get the best sound. We use flouros on the set, with several lamps to bring in ambient lighting when needed. Season Two has been shot with a darker light setting, so there's nothing wrong with the film format for this season.

K - When you are filming on-site I get the impression that you use the ambient, natural lighting, is that right? That must be pretty tricky. How about the sound?

Q - When we shoot outside, the ambient lighting can be a bit tricky. In Season One, we learned that shooting in direct sunlight is a problem. In Season Two, we shoot during dusk to keep the direct sunlight off the camera. The cast really enjoys filming in the evening. Shooting digitally, we dub on film when we really have to, but we like to keep things real and have the natural sound in each shot.

K - What post-production work do you do on the film other than cutting and compositing the scenes? I'm guessing that this is where you save major amounts of time. Other fan film groups can spend literally months changing their raw footage into a downloadable Quicktime or DivX format.

Q - We shoot in sequences that require little camera movement and lighting changes. Most of the shoots

are practiced through screenplay several times before we take a cut. Scripts are passed out weeks in advance, giving the actors plenty of time to familiarize themselves with their lines, limiting re-work. Once the shoot is complete, the data is pumped into a computer and we edit all of the footage. Special effects and sounds are added just before final editing.

K - Speaking of video formats, you use Google video as your distribution medium and have recently installed the viewer on your own webpages rather than transfer viewers to the Google website. Why Google and not YouTube or one of the other online TV channels like Joost? I understand that Google Video can be downloaded for the PSP, any plans for making your production downloadable as an mp4 for iPods or is Star Trek: Beyond designed to be viewed online?

Q - I felt that Google has a better download rate for larger files. YouTube limits you to 100MB, and most of the files for Season Two have been saved as MPEG movies which are larger [around 500MB] thus making them clearer for presentation online. Some of our site fans have figured out a way to download each episode on their IPODs, but that was not our original intention. We'd like to get the widest dissemination possible, but there are limits to what we can do. Many do not know that Paramount has already written to us on our efforts and has nicely told us that we are being watched for copyright infringements and violations.

K - Jack Marshall, co-creator of New Voyages, cited organizing the production as his number-one challenge. Scheduling tasks, getting scripts to cast, working out what scenes to shoot, making sure that the



D. R. Quintana: writer, director, producer

cast, crew and all the equipment you need are all in the right place at the right time - it must be a major feat of project management! Could you outline an average day's shoot?

Q - As I said before, I put out scripts two weeks prior to shooting. We have a talented group of devoted actors; all of who have day jobs. However, the cast says the shoots are relatively easy; as we only shoot on Wednesday nights and Saturday afternoons.

I personally scouted out all of the locations while I was writing the scripts in May 2007. I made sure that the locations were reasonable and cited all of the strengths and weakness of each location before the scripts were finished; we also decide on alternate locations during this time. Getting permission to shoot at certain locations has been easy as most of the owners/proprietors are Star Trek fans themselves.

The Wednesday night sequences are only for the bridge, hallway, turbo-lift, and stateroom sequences. Everyone arrives around 6pm and dons uniforms and makeup. We begin shooting shortly after 7pm, where I go through the script and plan out the shots and best camera angles.

In three hours, we can cover up to three episodes worth of sequences inside the controlled environment of the studio. We have break times and we usually run about 30 minutes late and everyone gets out by 11pm.

The Saturday afternoon shoots are a little more complicated. The weekend shoots are for the scenic parts of the



The Star Trek: Beyond bridge set, a major contributor to it's success

episodes we've shot the previous Wednesday. We might require two weekends to cover the 3-plus episodes of footage we laid out before. The actors arrive before 11am and don uniforms and makeup. We travel to the desired site and begin filming immediately after the camera and lighting are set up. We shoot for about 3 to 4 hours, depending on the requirements of the script. We adjust as we shoot depending on weather and wind conditions.

On a side note, the Borg Queen sequences were shot on a Wednesday night and took over 6 hours to complete. It took 2 hours to apply makeup to the actress before we could start shooting the needed sequences which totaled about 12 minutes in length.

K - Finally your cast. You have been able to attract some experienced talent for the second season of ST: Beyond, the recently announced Romulan / Klingon War mini-series and feature length movie, how did this come about? Was it because of the initial success of Season 1? Viral networking, word-of-mouth? Do you advertise auditions? Do you have contacts with local theatre groups, schools, etc?

Q - The original idea for *ST: Beyond* was to only produce six episodes. But as time passed and we were getting good reviews, we decided to push on to a second season and eventually picked a final number of episodes to produce. I always wanted to produce a fan film, but I felt that until I could prove to the cast that the series would actually be a hit, I had to keep that to myself. Now, everyone is excited about the fan film idea.

The scripts' plotline has changed very little from the original plotline we designed during Season One, so when we began telling the story of General Rodar's interest in Captain Quest's career in Season Two, we had to add a short story to tell about General Rodar's past actions before the principle war [which the *ST: Beyond* series talks about] began. Before working on *ST: Beyond*, I worked on Star Trek fan fiction, where I was able to redesign a background Star Trek Universe to help support the current plotline; that was all done by accident of course. That fan fiction series is called Star Trek Elite Force and can be found at <http://star-trek-elite.deviantart.com>. That fan fiction is the

partial inspiration to the Romulan/Klingon War mini-series; but the idea was helped out by the success of Season Two.

The success of *ST: Beyond* has mainly been via Viral Networking. There are a lot of Star Trek fans that we have touched and the recent publicity has sparked a fascination within the local community. "Word of mouth" helped us when we presented the series at the Big Apple Convention in NYC this past summer.

Thanks to working with Bernice Tremblay [Capt Quest] we have been able to acquire talented stage actors who work in Massachusetts, Rhode Island, and Connecticut. We make casting calls online when we need to [which are answered almost immediately] and other times, we have met people that just want to be on the show. But, we are very selective about the actors we bring to the show. All of the prospects must go through a vigorous screening process before we make the final decision between the producers. All of the actors that have made the cut, say that the screening is worth the work.

COMMENT

David Quintana and the cast and crew of Star Trek: Beyond bring to the Trek fan film community an interesting alternative to large, communal, long-term production groups and as the Vulcan said, "There are always alternatives". He has made conscious decisions which have been designed to make his production more efficient and more accessible to a wider audience without compromising the entertainment value fatally. The end result is that his episodes build up over the seasons into a complex and absorbing saga.

However you, as the viewer, need to be open to accepting these creative decisions – an easy thing for general SF fans or those who have only a passing interest in Star Trek but a major concession from the more dedicated amongst Star Trek fandom! If your idea of Star Trek is circumscribed by canon, especially in uniforms, props and alien prosthetics, then this is not for you. If your interest is arcane Treknology then you will be disappointed as well, for Quintana has purposefully pulled out anything he deems to be "technobabble", leaving the script leaner and more accessible to mainstream viewers.

If you are looking for Network studio quality production, there is no getting around the fact that Star Trek: Beyond is not in the same ball-park. This is what you can only get close to with the large, long-term production groups of which *ST: Of Gods And Men* and *ST: Phase II* are the prime examples. If you want high quality, you need time and/or money. *ST: Beyond* has set a production schedule that means that they cannot put in the time involved in multiple re-takes and complex post-production work required by dedicated ship cgi.

This is not to say that it can be relegated to the "three mates and a camcorder" type of thing that bloats YouTube - the production has gained a number of awards recently, mostly for acting. The cinematography, to my untrained eye, is well done with smooth pans, cuts and segues, and the sound is clear enough, without distracting atmospherics. The script is believable and understandable, yet building our interest up over the episodes in characters and plotlines that display increasing depth and background.

The early episodes I would liken to experimental theatre, where the cast and crew are testing the boundaries of the medium that they are working within. Later episodes bring to mind the term "guerilla filming", video that works hard to wring the maximum effect out of the resources on hand. The upshot of this is that the finished production strikes me as more spontaneous and honest than many professionally made network offerings. I personally find it rewarding to watch, especially since the pace of production makes the continuing storyline fresher and more engaging than one where you have to wait a minimum of 6 months between episodes as we do for most other fan film groups.

Is it *the* way to make a fan film? No, but it is one *very* viable option.

Star Trek: Beyond Filmography

StoneWater Productions

Website -

<http://stonewaterproductions.googlepages.com/starttrekbeyond>

Co-produced by D. R. Quintana, Marah Anderton and Delmar Rosa
 Directed by D. R. Quintana
 Starring Bernice Tremblay, Marah Anderton, and Prof. William Foster.
 Musical support by Within Temptation & Zeca Mahoney.

An online Star Trek fan (tribute) series about the crew of the Alliance Space Vessel (ASV) PRECIPICE, which is sent to the furthest sector of the Kilos Quadrant to explore and map an uncharted sector of space.

**Season 1**

- 15/09/2007 Ep 1 "The New Frontier" (11 m 28s)
 29/09/2007 Ep 2 "Where Darkness Hides A Clue" (11 m 51s)
 12/10/2007 Ep 3 "Left there for a reason" (13 m 49s)
 25/10/2007 Ep 4 "The Bou-Doon" (11 m 27s)
 8/11/2007 Ep 5 "Ghosts Within Us" (17 m 07s)
 21/11/2007 Ep 6 "Land of a Forgiving God" (15 m 26s)

Season 2

- 15/12/2007 Ep 2 "A Matter for The Strong" (19 m 01s)
 14/01/2008 Ep 8 "Dance With Me" (14 m 43s)
 18/01/2008 Ep 9 "The Little Thing Inside My Gut" (18 m 36s)
 10/02/2008 Ep 10 "And Where We Go They Follow" (15m 25s)
 21/02/2008 Ep 11 "Ring of Fire" (15m 36s)
 Unreleased Ep 12 "The Marble"
 Unreleased Ep 13 "Memories"

Fan Productions for Dummies #1 – What is a Fan Production?

Like a lot of buzz-words "fan production" means different things to different people. On Wikipedia, the article on Star Trek fan productions takes the narrow view of seeing them as dramatic productions, covering only fan films, animation and audio dramas. There's no universally accepted definition for the term but to my mind, virtually any form of creative output made by someone *of a copyrighted subject that they do not own* could be classed a fan production! The medium of the fan production is of little import, fan films, music videos, written fan fiction, filk and poetry! Virtually anything that is of an art or craft nature, that expresses a fan's fascination with their chosen subject! Yes, crafts and technology as well, paper models or knitting patterns, musical instruments, costumes, Treknology or props! I get ahead of myself though, let's consider some examples ...

- "[World Enough And Time](#)" a Star Trek fan film produced by Star Trek: New Voyages
- "[Always in Motion](#)" a Star Wars audio drama by Rayzur's Edge Audio.
- "[I Hate It When You Two Fight](#)" a "Devil May Cry" fan fiction
- "[Year One](#)" a Marvel, fan-made webcomic by M.Parkinson

First of all what are their differences? Well, for a kick-off, they are different media: video, audio, written and graphic. This is just the tip of the iceberg and the possible media range from the traditional graphic arts of pencil, pen and paint to the computer generated arts in 2D, 3D and animated graphics. It certainly encompasses the dramatic arts, in fact the most well known fan productions are fan films although they could be in audio as the spoken word, audio dramas, or as music – filk!

The other major difference is their subject matter and it is pertinent to note that although most fan productions are of science fiction and fantasy subjects, they could conceivably cover any production that you are a fan of. Murder mysteries, spy thrillers, ... you could even make a case that karaoke is a type of musical fan production!

The one common factor that they all have is that the people who create them – the 'fans' for want of a better word – are not the original creators of the base storyline that they use. As such they do not have a legal or ethical right to lay full claim to their work.

OK, let's break that down and use a specific example. I have recently created an audio book set in the Star Trek universe with Klingons as it's protagonists (see p.2). I mention Qo'noS, the Klingon homeworld, and Praxis, it's moon which was devastated in Star Trek VI: The Undiscovered Country. I do this because I want to share in the rich mythology that the Desilu, Paramount and Viacom studios have created with the vast body of work which is Star Trek canon. Why? Because they are iconic! The concept of the warrior race of the Klingons who value honour over life is so widely known as to be engraved on our cultural psyche!



Sci Fi Studios

<http://www.scifistudios.com/community> International Indie forum of choice

Some might say there is a creative poverty to what is essentially fan fiction produced in different media and to a certain extent I have to agree. It could be seen as cutting corners when I site my fiction in a “ready-made” world however I do so, not out of laziness but out of a specific desire to extend on the fictional body of work that is the Star Trek universe. I want to investigate the concepts of parental love as against the constrictions of cultural values and the Klingon culture represents a rich, widely known fictional culture, more-so even than any real life modern or historical culture! Someone should do a study on the subject, but from anecdotal evidence I would suggest that more people study Klingon as a second language than, say, Russian!

This places definite limitations on my work. I can't claim complete ownership of my story. I certainly can't claim to have created Klingons, Qo'noS, the d'k tahg or the idea of Klingon honour. Obviously I have no moral right to call these aspects of my work my own and for me to claim them would be plagiarism. Some of these terms are actually covered by trademarks or copyrights owned by Paramount / CBS, so they have the weight of the law behind their claim to them.

Professionally produced entertainment is an expensive business, there is no denying it. Paramount have invested a considerable amount of their stockholders money in the Star Trek TV series and movies and as a corporate entity they have a legal and ethical responsibility to strive to return the maximum profit for that investment. Sometimes we loose sight of the scope of the cash outlay involved, until we read estimates of \$3 million per episode for Enterprise! How could it possibly cost so much? The simple fact of the matter is that it takes money to produce quality TV & movie productions, lots and lots of money. Somebody has to pay the salaries of the actors, directors and film crew, pay for the materials to create the sets and maintain the special effects and wardrobe departments, pay the licensing fees, insurance premiums and completion bonds. They paid for the scripts, the costumes, makeup and prosthetics that, together with the dramatic performances of the actors they engaged, form the 'almost real' picture that springs to mind when you hear the word Klingon.

Place yourself in their boots. How would you feel if you went through months of work on a book about a cute fictional race called “Winkie-Binks”, negotiated a film deal, and at the premiere you saw someone selling plush toys of Winkie-Binks? Especially if you knew that there was a toymaker who was licensed to sell an identical toy, a portion of the sales of which went to your company? You'd fell ripped off because someone was making money from your hard work – you could rightly feel that a portion of the money that they were charging should go to you. What if the movie and the accompanying merchandising failed to break-even because of the competition from these pirates – because that's what they are!

Copyright piracy - the exact copying and distribution of professionally produced films, TV series and their licensed merchandise - is a multi-million dollar "cottage-industry" and anyone who knowingly supports it is not a fan they're just a damn fool! In the case of Star Trek, the simple fact of the matter is that the more profit Paramount make from Trek, the more chance there is that they will make more series and movies. Make no bones about it, buying or downloading bootleg movies or TV episodes is theft and it is a major cause of loss of revenue for the studios.

However what we are talking about here is *not* copyright piracy. Fan productions have been described as a type of *unauthorised "derivative work"*, they are productions that use Trek designs and lore as a jumping off point or a framework for entirely new and original tales. Fan producers freely acknowledge that the trademarks and copyrights that they mention in their works belong to the studio and because of this they make no attempt to profit from their work.

To me, the overriding question when considering the response and relationship between the growing number of fan productions and the copyright owners boils down to - Is this a legal problem or a commercial problem? I mean, are they compelled by law to take a certain course of action or can they respond in a manner that best suits their commercial needs? To put it bluntly: are the lawyers in charge or are the corporate managers?

Let's view this as an ethical question. What is the purpose of the copyright laws? To assert the rights of ownership by the professional producers over their works, the characters, designs, scripts, music ... etc. These rights of ownership usually mean getting a fair monetary return by the producers and distributors for their investment but it can also include the rights of the creators (scriptwriters, composers etc) to be identified as the authors of their work. This protects against plagiarism and assumes that they should have a certain creative control over the use that others might make of their work. The threat of litigation is the force that the law uses to enforce the owner's rights when they are compromised.

Fan production creators as a whole have no problem with any of this. They acknowledge the commercial right of ownership that the copyright owners have and there is no attempt to divert any money away from them. From an artistic standpoint, they not only acknowledge the work of the writers and directors, they venerate them! Remember we are talking about fans here! I see no need for punitive action. It's the old "Golden Rule": Respect - You get what you give. You respect Paramount's commercial need to make a profit from their merchandise and intellectual properties and they will respect the fan production groups right to exist. If one side or the other breaks the gentlemen's agreement that exists then they will loose the respect of the other parties, the balance will be lost and we all loose.

The question is: will this situation, continue? Could Paramount be a sleeping giant who might awaken and destroy it all? I asked this question of Jack Marshal, at that time an Executive Producer of Star Trek: New Voyages, in an interview for Starfleet International's "Communique" back in 2005.

"I suppose they could, but why would they? Believe it or not, Paramount is very aware of it's Trek fanbase and the last thing they want to do is have another web crusade like they did in the 90's where they shut people's websites down and alienated the fans. We've had some preliminary talks with them regarding licensing and before that had been in constant contact with Viacom's legal department and know that if we follow the groundwork they've laid for us, we'll be ok. ... our success has been a double edged sword. But a danger of getting shut down? I think it's nil as long as we follow the guidelines they've set out for us."